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ABSTRACT

The National Endowment for the Humanities Planning Project investigated if and how the graduate education and training of archives conservators could provide the nation with the well trained professionals who are urgently needed to care for the mass of paper documents and other artifacts that constitute the records of the nation's past. The Planning Project brought together a national Planning Project Panel comprised of archivists, preservation administrators, archives conservators, and conservation educators who met for 3 days in August 1989 at Buffalo State College, New York. Based primarily on the work of the panel, this report: (1) defines the role of the archives conservator; (2) states the underlying philosophy and goals of the educational training components that should be included in archives conservation training leading to a graduate academic degree based on the above definition; (3) develops an archives conservation curriculum by structuring it to work in conjunction with a well-established graduate, degree-granting art conservation training program, and describing the mutual benefits to be realized by this arrangement; and (4) outlines the faculty, facilities, and funding that would be required to implement and maintain the proposed archives conservation curriculum (with particular reference to the Art Conservation Department at Buffalo State College). Appended materials include a proposed organizational structure of the art conservation training department with the archives program included, a proposed schedule for establishing the archives program, a program budget, physical plant requirements, and art conservation course descriptions. (Author/DB)

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GRADUATE EDUCATION AND TRAINING

FOR THE

ARCHIVES CONSERVATOR

A Report to the
National Endowment for the Humanities

December 1990

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GRADUATE EDUCATION AND TRAINING

FOR THE

ARCHIVES CONSERVATOR

The Report of the Planning Project Panel
extended and edited by
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and
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Buffalo, New York

December 1990

The work of the Project Panel and this report were funded through a grant from the National Endowment for the Humanities.

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GRADUATE EDUCATION AND TRAINING FOR THE ARCHIVES CONSERVATOR

ABSTRACT

The National Endowment for the Humanities Planning Project investigated if and how the graduate education and training of archives conservators could provide the nation with the well trained professionals who are urgently needed to care for the mass of paper documents and other artifacts that constitute the records of the nation's past. The Planning Project brought together a national Planning Project Panel comprised of archivists, preservation administrators, archives conservators, and conservation educators who met for three days in August 1989 at Buffalo State College, Buffalo, New York.

Based primarily on the work of the Planning Project Panel, this report: (1) defines the role of the archives conservator; (2) states the underlying philosophy and goals of the educational and training components that should be included in archives conservation training leading to a graduate academic degree based on the above definition; (3) develops an archives conservation curriculum by structuring it to work in conjunction with a well-established graduate, degree-granting art conservation training program, and describing the mutual benefits to be realized by this arrangement; and (4) outlines the faculty, facilities and funding which would be required to implement and maintain the proposed archives conservation curriculum (with particular reference to the Art Conservation Department at Buffalo State College).

GRADUATE EDUCATION AND TRAINING FOR THE ARCHIVES CONSERVATOR

I. INTRODUCTION

The presence of archives conservation training in an academic setting is relatively new. This is understandable given that the organized archives profession itself is young having first gained recognition with the establishment in 1934 of the National Archives and with the incorporation in 1937 of the Society of American Archivists.

Over the past fifty years, this nation's relatively few professionally trained archivists, alone, have had the overwhelming responsibility for the preservation of our country's immense and ever growing accumulation of records, documents, and related materials.

Even today, a few, very large institutions have begun to deal with their huge collections by hiring archives professionals in a variety of positions: archivist, preservation administrator, conservator, and technician. Many of these people have not been professionally trained but have acquired the necessary knowledge through on-the-job experience. Further, in most smaller institutions, it is often the case that only one or two people must serve in all these capacities, even though they often have little or no experience in many of them, despite having a real interest in and concern for the collection. Until recently, there have been few accredited courses and/or degrees specifically in archives studies, and it simply has not been possible for people who work in archives to easily gain the necessary knowledge to do their job at the highest professional level.

As part of a need for more training in all areas of the archives field, there is a particularly urgent national need for programs to provide suitably trained archives conservators. This is a reflection of the growing demand for more archives conservators which is well documented. The National Association of Government Archives and Records Administrators (NAGARA) in its 1986 publication, *Preservation Needs in State Archives,* points out that:

> Serious danger threatens the nation's archival record. The paper on which most of our documentary heritage is written is deteriorating at an alarming rate while some newer recording media are even more transitory. Most government records set down during the past century, and those created today, cannot withstand the rigors of use and time without significant losses in image quality, physical strength, and chemical stability. Unless archivists successfully meet this preservation

challenge, a significant portion of the historical records contained in our archives will literally crumble to dust by the mid-21st century.[1]

The NAGARA report estimated that although there are 2.5 billion items held by state archives, "At the present time no state archives approaches the goal of providing total preservation care for its permanently valuable records."[2] In identifying several areas in which preservation needs are urgently required, the NAGARA report states that the nation ". . . must provide . . . training programs that produce archives conservators . . . ."[3]

Unquestionably, the preservation of the nation's archival holdings has reached a critical stage beyond which their survival is even in question. The situation is grave. Regarding it, the NAGARA report notes that:

> Staff in state archives cannot meet the preservation challenge without a significant improvement in all archival education and training, and specifically in the functional areas affecting preservation. The same holds true for other archivists and for conservators and conservation technicians wanting to specialize in conservation of documentary resources.[4]

This national view is consistent with that noted at a more local level. New York State looked into the crisis facing its citizens with regard to the imminent loss of millions of documents. Its findings were published in the report, *Our Memory at Risk*.[5] The document echoed the published, in-depth study of the state of New York's historical records *Toward a Usable Past: Historical Records in the Empire State*.[6] The two reports are very comprehensive investigations into the type and condition of New York's research resources. *Our Memory at Risk* offers a number of specific recommendations to preserve the state's "... unique research resources." The following quote from it illustrates the urgent need for more archives conservators.

> A 1983 survey of historical records repositories by the [New York] State Historical Records Advisory Board . . . found that 42% of all historical

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[1]National Association of Government Archives and Records Administrators, *Preservation Needs in State Archives* (Albany, NY: NAGARA, 1986), p. 1.

[2]*Ibid.*, p. 7.

[3]*Ibid.*, p. 2.

[4]NAGARA report, p. 31.

[5]New York Document Conservation Advisory Council, *Our Memory at Risk: Preserving New York's Unique Research Resources* (Albany, NY: New York State Education Department, 1988).

[6]New York State Historical Records Advisory Board, *Toward a Usable Past: Historical Records in the Empire State* (Albany, NY: NYSHRAB, 1984).

> records repositories do not perform any conservation activities and most have not even stored their records in acid-free containers. Many historical records repositories lack the resources to organize and arrange more than a small percentage of their material. . . . The challenge of collecting and maintaining voluminous modern material, much of it on high-acid, poor quality paper, presents an immediate conservation problem - one that many repositories are not prepared to face.[7]

Because there is still a lack of sound preservation planning, positions, and funding in most institutions with archival holdings, in the short term large numbers of archives would not be able to make good use of an archives conservator. As more properly trained preservation administrators and archivists begin to establish preservation programs and obtain funds for same, the need for the archives conservator will become critical. For the next ten years or so, or until more archives training (for both archivists and conservators) is generally available, trained archives conservators must have not only practical bench expertise, but also the knowledge enabling them to work with an archivist or preservation administrator. The expertise of all three are needed to formulate long term plans for the smaller archive which can afford to hire only one or two professionals to care for its collection. Following this ten year period it is possible that there will be enough archives professionals who can assume these responsibilities, leaving the archives conservator to work more intently at the bench and/or train other conservators within the institutional context. Obviously, there must always be a strong tie between archives preservation and conservation, and therefore any curriculum for training the archives conservator should always include appropriate archives course material. And this tie should be evident in an archives preservation curriculum which should present course material on conservation subjects.

Currently, graduate-level training in archives conservation in the United States is provided only by the School of Library Service at Columbia University. At Columbia, the Conservation Education Programs (CEP) comprise two distinct programs both initiated in 1981: one in library and archives conservation, the other in preservation administration. To date, the majority of graduates from the Columbia conservation program have been in library (book) conservation. Furthermore, in June 1990 the School of Library Service received notice from Columbia University's Board of Trustees that the School will close. The Conservation Education Programs admitted their last entering class in the fall of 1990. Clearly there is a need for new archives

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[7] *Our Memory at Risk*, p. 18.

conservation training programs at other academic institutions so that the ever-increasing demand for these professionals can be met.

The Art Conservation Department at Buffalo State College has a long-standing interest and some experience in archives conservation as part of the instruction it provides students in the conservation of art on paper. Prompted by that interest and experience, and with its recognition of the increasing need for archives conservators, the department applied for, and in June 1989 was awarded, a grant from the National Endowment for the Humanities to investigate the training of these conservators and to report on same. This document is that report.

To ensure the widest, most comprehensive approach to establishing a curriculum in archives conservation training, the project directors, Cathleen Baker and F. Christopher Tahk, assembled a national panel comprised of nine other professionals deeply involved in archives matters as archivists, preservation administrators, or archives conservators. The Panel included:

Cathleen A. Baker, Project Director. Ms. Baker has been a conservator of art on paper for the past 17 years having been trained at the Courtauld Institute of Art, University of London, England. She served as Restorer of the Witt Collection of Old Master Drawings, Courtauld Institute Galleries from 1973-78. She is currently Associate Professor in paper conservation in the Art Conservation Department where she has taught for the past 12 years.

Having worked on or directly supervised the examination and treatment of several thousand prints and drawings as well as several hundred archival artifacts, she is well aware of the differences in the philosophical and practical approaches to art and archives conservation. Over the past few years, she has become more and more involved in the future of conservation training especially with regard to archives conservators. While pursuing her MA in art history from Syracuse University, 1984-86, she took the course, "Archives and Manuscript Management", and at the same time, she served on the New York Document Conservation Advisory Council which published *Our Memory at Risk*. She presented a talk at the 1987 Society of American Archivists meeting during the session on education and training for preservation personnel and her talk was titled, "Considerations on Training Archival Conservators."

At the 1990 SAA meeting in Seattle, Washington, Ms. Baker participated in the session titled, "Schools of Thought: Training Preservation Personnel for Archives," where she gave a brief synopsis of the Planning Project Panel's findings. Ms. Baker served on the Columbia University's Conservation Education Programs Visiting Committee from 1987-1990.

She has served on the Board of Directors of the American Institute for Conservation, and recently completed serving her second term as President of the Friends of the Dard Hunter Paper Museum, Inc.

F. Christopher Tahk, Ph.D., Project Manager. Dr. Tahk is one of a very few conservation scientists who are also trained as conservators. In 1972, Dr. Tahk left a tenured, university teaching and research faculty position in organic chemistry to pursue a degree in conservation from the Cooperstown Graduate Program in the Conservation of Historic and Artistic Works, now the Art Conservation Department at Buffalo State College. A graduate of the Program, he has served as the instructor in conservation science in this department since 1974.

In 1983, he was appointed the Director and Chairperson of the department, and continues to serve as professor in conservation science. Since the early 1980's when the department received notification of it's eventual move from Cooperstown to Buffalo (accomplished in 1987), Dr. Tahk, working with the department faculty, has considered ways in which the department might diversify and/or expand to better serve the training needs of the conservation profession. Dr. Tahk served on the Columbia University's Conservation Education Programs Visiting Committee from 1984-1987. He has also been Chair of the Education and Training Committee of the American Institute for Conservation.

Paul Conway. Mr. Conway is an archives specialist for the Archival Research and Evaluation Staff of the National Archives and Records Administration where he is carrying out a major study of research use and reference policy for the agency. For two years prior to this appointment, he was the Preservation Program Officer at the Society of American Archivists . As such, he was directly involved in the SAA's Basic Archival Conservation Program and the design of education programs and instructional workshops in archives conservation. He is serving actively on the Task Force on Preservation for the SAA, and expects to teach a series of workshops on preservation administration at SAA annual meetings and regional archival associations. He is currently writing his dissertation for his Ph.D. from the University of Michigan which concerns the ways in which archivists learn and make use of information about preservation administration.

Larry Hackman. Mr. Hackman is State Archivist of New York. He served as coordinator on the New York State Conservation Advisory Council and the New York State Historical Records Advisory Board. These two committees were

responsible for the publications, *Our Memory at Risk* and *Toward a Usable Past*, respectively.

Maria Holden. Ms. Holden is currently Head Conservator at the New York State Archives. She is a 1985 graduate of the Buffalo State College's Art Conservation Department who went on to specialize in archives conservation, and with this background in art and archives conservation, brought a unique perspective to the Project.

Howard P. Lowell. Mr. Lowell is State Archivist and Records Administrator of Delaware, and previously served as the Administrator of the Oklahoma Department of Libraries. He is a recognized authority in the development of preservation programs. He is the author of the publication, *Preservation Needs in State Archives*, published by the National Association of Government Archives and Records Administrators (NAGARA).

Norvell M.M. Jones. Ms. Jones is Chief of the Document Conservation Branch, Preservation Policy and Services Division at the National Archives. Ms. Jones has over 20 years experience as a conservator of fine art, books, and archives. She has also taught in the Columbia University Conservation Education Programs as Lecturer in Library Science.

Carolyn Clark Morrow. Ms. Morrow is the Malloy-Rabinowitz Preservation Librarian for Harvard University. Prior to this position, she served as Assistant National Preservation Program Officer, National Preservation Program Office, Library of Congress. Among a wide range of other responsibilities in the preservation field, Ms. Morrow has served as Visiting Instructor in the Conservation Education Programs at Columbia University. She has also lectured on preservation problems in libraries and archives to art conservation program graduate students.

Mary Lynn Ritzenthaler. Ms. Ritzenthaler is Supervisory Conservator of the Document Conservation Branch, Preservation Policy and Services Division, the National Archives. Ms. Ritzenthaler has worked in several archives. Among her publications is a manual addressing the conservation of archival and manuscript collections. She also has developed curricula for conservation workshops.

Merrily Smith. Ms. Smith is the Assistant National Preservation Program Officer, National Preservation Program Office, Library of Congress. Ms. Smith has lectured to art conservation program graduate students on the philosophies and problems associated with archives conservation. Previous to her present position in the National Preservation Program Office, she was a conservator at the Library of Congress and the Newberry Library.

James Stroud. Mr. Stroud is the Chief Conservation Officer, Harry Ransom Humanities Research Center, University of Texas at Austin. Mr. Stroud has worked for a number of years in the field of conservation: books, art on paper, and manuscripts. He has given numerous lectures and organized workshops in the conservation field.

The entire Panel was convened for three days, August 3-5, 1989 at Buffalo State College. During this period, a number of issues were addressed, most based on the Panelists' responses to a questionnaire which was sent to them a few months prior to the Buffalo meeting. A graduate archives conservation curriculum was formulated at that time as well as were a number of related points regarding graduate archives conservation training including admission requirements, faculty, facilities, etc. The information obtained in response to the questionnaire and during the three-day Panel meeting are summarized in this Report.

A transcript of the Panel meeting and a draft of the final report were distributed to all the Panelists for comment. Though not all the Panelists may agree with every aspect of this Report, it does represent the Panel's majority opinion, and there were no serious objections to it.

It should be noted that while the establishment of an archives conservation curriculum at Buffalo State College was used as a case study, the information in this Report is relevant to efforts by any other graduate art conservation training program contemplating the addition of such a curriculum. It certainly also seems true that with some revision, the curriculum could be adapted for a graduate-level program specifically-designed to train archives conservators either exclusively or in conjunction with book conservators.

II. DEFINITION OF AN ARCHIVES CONSERVATOR: MORE AN ARCHIVIST OR MORE A CONSERVATOR?

The Panel's first objective was to define the role of the archives conservator, on the face of it an easy task. However, the Panelists found that once discussions at the August 1989 meeting had begun the two diverse professions which they represented that of archivist/preservation administrator and conservator, were markedly different in view point. Their separate definitions of an archives conservator reflected that difference, and the two were not completely compatible. The archivists /preservation administrators believed that the archives conservator should essentially be an archivist so that s/he would be accepted in an archives at an administrative level not necessarily otherwise afforded to a conservator. The conservators were equally strongly convinced that the archives conservator must have conservation bench skills and related knowledge that must be at the heart of an archives conservation training program. After much debate, the Panel ultimately and unanimously agreed on the following statement as their definition of an archives conservator:

> The archives conservator is an individual with the requisite training and knowledge responsible for the preservation and conservation of archival and manuscript materials in the range and diversity typically found among the holdings of archives, manuscript repositories, historical societies, and special collections departments. Archives conservators need to be knowledgeable regarding broad preservation program requirements including environmental controls, storage and housing, use and handling, exhibition, reformatting; and the interface between preservation and conservation. Archives conservators must be familiar with the unique attributes of archival materials and how they differ from other types of historical and cultural artifacts. Issues of mass and scale of holdings need to be understood, as do issues pertaining to conflicting institutional demands of use (in all its variety) and preservation. Reformatting and various reproduction and copying options need to be understood from technical perspectives, stability, and impact of process on original items.
>
> Archives conservators should be familiar with a range of materials running the gamut from parchment to contemporary FAX papers. Ability to recognize media, substrates, stability problems, and to devise or recommend appropriate preservation options/solutions is essential. Archives conservators must deal with single sheets (loose papers), as well as bound records, photographs, textiles, three-dimensional objects, magnetic and optical media, etc.
>
> It is not realistic to expect an archives conservator to have in-depth knowledge regarding the history, technical development, fabrication, and treatment approaches appropriate for all types of record materials, but, specialization in a single

area (paper, books, photographs) is desirable, accompanied by a general knowledge of the areas described above.

The Project Panel felt strongly that, for archives conservators to have professional status on a par with archivists and to have meaningful influence within their institutions, their training must include the essentials of the training that is required of archivists. They would then be described as conservator with a strong archivist background. The archival focus of the training program is crucial, and the so-trained archives conservator would therefore be able to look at the whole collection with prevention rather than only treatment as the primary institutional strategy. Such archives conservators should have both administrative and technical responsibilities within the institution.

The Panel also noted that since many archives were closely associated with libraries, that the preservation concerns of the library world will have to be taken into consideration when defining archives conservators' roles. Therefore, the archives conservator will have to be knowledgeable in library conservation, book conservation, the development of preservation administration, etc. without losing touch with the specific archival context for which he or she is responsible.

The diversity of institutions, collections, and other factors demand that the training of archives conservators must necessarily be broad. Solid technical training in conservation techniques, theory, and strategy complemented with a background in archives management and preservation administration is essential. For example in art conservation training, it has proven necessary for students to have a substantial educational background in art history as well as studio art and the physical sciences so that they can appreciate the concerns of and be on a par with the curator within their institutional hierarchy. The art conservator must also be able to relate with and understand the concerns of the artist, the conservation scientist, and the environmental specialist.

Apart from treating artifacts at the bench, there are many other functions which all conservators are asked to carry out including conducting condition surveys, examining artifacts for loan, and consulting on environmental controls for exhibition and storage. In some institutions, the conservator may, in fact, spend more time doing these tasks than working directly on conservation treatments. Perhaps it should be recognized formally that the more extensive the training and experience of the conservator, the

less treatment work he/she will actually do. To train assistants, interns, and technicians to carry out the bulk of this vital activity must, then, be another task expected of every experienced conservator Consequently, the Panel considered the teaching/supervisory aspect of an archives conservator's role to be a very important one, and recommended that the teaching of these skills be incorporated into the curriculum.

Once this definition of an archives conservator was established, the Panel found it easier to identify the goals of an archives conservation graduate training program and a curriculum which would reflect their two primary concerns: instilling in the archives conservator the necessary knowledge about (1) archives' operations at the administrative and user levels, and (2) the theoretical and practical ways in which preservation and conservation problems can be approached and solved.

The Panelists identified the following two categories for such a training program:

A. Conservation Training: to provide a thorough grounding in the principals and practices of the technology and conservation of historic artifacts so they can communicate effectively with allied professionals; to teach information-seeking skills for identifying sources of technical and administrative information regarding the diverse materials for which the archives conservator may be responsible; to offer instruction in the causes of deterioration of archival materials and to present approaches and techniques for their conservation, including the selection and treatment of appropriate materials for same; to give training in the full range of possible technical and administrative responses to deterioration both before and after it has occurred; to conduct research and development in archives conservation and preservation approaches and methods, and to disseminate information concerning new advances; and to provide the skills a conservator must possess to teach and supervise others in conservation and preservation through the use of lecture material and whenever possible, through practice.

B. Preservation Training: to provide the theoretical and methodological tools for the "whole collection" approach to the care of the archival collections; to teach an understanding and respect for archival materials, and the role that preservation takes within the overall administrative operations of the archives; and to discuss how archives conservators establish a dialogue with archivists and archives administrators.

These categories and the goals within each would be accomplished by training students through the academic curriculum, summer work projects, and

an internship so that each could ultimately establish a conservation facility, analyze and prioritize preservation/conservation needs, and carry out and direct conservation and preservation activities in archives and special collections, e.g. manuscript and rare books, photographic and audio archives. To effectively accomplish this, the program must attract and maintain a highly competent faculty and outstanding student body and provide the optimum training situation.

III. GRADUATE ARCHIVES CONSERVATION AND ART CONSERVATION TRAINING IN THE SAME SETTING

On a practical level, there are several reasons for the inclusion of an archives conservation component under the umbrella of an existing graduate art conservation training program. Some of the more compelling of these are considered below.

Firstly, the three existing American graduate art conservation training programs are well established - New York University's was founded in 1960; Buffalo State College (formerly the Cooperstown Graduate Program, State University College at Oneonta), in 1970; and Winterthur Museum/University of Delaware, in 1974. To date, approximately 450 art conservators have graduated from these three programs. Their success as training institutions is well known but each is different enough in focus so that the conservation profession has more than one type of art conservator to chose from among their graduates. It would be an obvious advantage for a new conservation training program to be linked with one of these recognized programs where it could benefit from experienced faculty and administrators, funding stability (as much as that can be guaranteed), another student body with like interests and professional goals, tailor-made laboratory spaces, conservation libraries, etc.

Secondly, there is the growing awareness among museum personnel and other custodians of art collections that the "whole-collection approach" is a crucial consideration. Environmental issues are becoming more important as are exhibition, display, and loan problems. It would seem to be the next step to incorporate and/or expand these issues into the present curriculum for the art conservator. Since the Panel recommends these subjects as an important component of the archives consideration curriculum then it would be an economy for both art and archives conservation students to be taught this material together.

Thirdly, the close relationship that would be expected to develop between the art conservation student and the archives conservation student would be mutually beneficial for the conservation profession as a whole. It would help each to understand the other's different conservation philosophies and the consequent objectives and therefore, practices. This might be especially true when the archives conservation positions in institutions begin to become more available. Those positions might be salaried using the art conservation positions as models. Although still not well paid, many art

conservators are beginning to enjoy salaries within their institutions that are competitive with those of curators and allied professionals.

IV. PROPOSED CURRICULUM

The following detailed curriculum was proposed by the Panel. The curriculum is based on a three-year graduate-level training program leading to a MA or MS degree (which will depend to a large extent on the academic institution) and possibly, a Certificate of Advanced Study in Archives Conservation. The first two years (a total of four semesters) would be spent full-time in residence at the academic institution, and the third year would be a twelve-month internship away from the program at a supporting archive, library, or other repository. In addition, the Panel suggested several summer work project activities at the end of the first and second academic years designed to strengthen an individual student's training experience.

Rationale are included after each course title with particular attention paid to those courses which would use the faculty of an art conservation program. The Panel recommended that two full-time faculty would be required for the archives conservation program: 1) an administrator/associate director who would also be a faculty member teaching the archivist and preservation courses and, 2) a full-time archives conservator. Two adjunct faculty would be required to teach bound records conservation and photographic conservation. Outside specialists would be required on a consultancy basis to teach in areas not covered by the faculty expertise, e.g. conservation of audio records, and magnetic and optical media. In addition, administrative support staff member would be required, though perhaps only on a half-time basis if there was already a fully operational administrative staff, including a director in the art conservation program.

ARCHIVES CONSERVATION PROGRAM CURRICULUM
GENERAL VIEW

FIRST SEMESTER - FALL

ACP 601/601L Techniques of Examination & Documentation

ACP 611/611L Conservation Science I (taught by art conservation prog. faculty)

ACP 621/621L Paper and Parchment Conservation I

ACP 631 Composite Course (taught by art conservation prog. faculty)

ACP 641/641L Preservation Programs

SECOND SEMESTER - SPRING

ACP 612/612L Conservation Science II (taught by art cons. prog. faculty)

ACP 622/622L Paper and Parchment Conservation II

ACP 632/632L Conservation of Photographic Materials I

ACP 642/642L Conservation of Bound Records I

First summer work project

THIRD SEMESTER - FALL

ACP 651 Seminar: Problems Confronting Archives

ACP 661/661L Conservation Science III (taught by art cons. prog. faculty)

ACP 671 Paper and Parchment Conservation III

ACP 675 Techniques and Preservation of Machine Dependent Formats

ACP 681 Conservation of Photographic Materials II*

ACP 691 Conservation of Bound Records II*

**The archives student picks one.*

Second summer work project

FOURTH SEMESTER - SPRING

ACP 652 Seminar: Conservation Administration in Institutions

ACP 662/662L Conservation Science IV (taught by art cons. prog. faculty)

ACP 672 Paper and Parchment Conservation IV

ACP 695 Research Project

THIRD YEAR - Internship (calendar year)

COMPLETE COURSE DESCRIPTIONS

FIRST SEMESTER - FALL

Abbreviations:
- ACP = Archives Conservation Program
- Lecture courses are usually a 1.5 hour period/week
- "L" following a course number denotes a laboratory or studio course, usually a 3 hour period/week
- cr = credit hour

ACP 601/601L Techniques of Examination & Documentation *3 cr*

Generally, the course will introduce the student to the principles of written and photographic documentation techniques. These techniques will cover unique items, small and large groups, and whole collections. Black and white as well as color photography and black and white developing and printing techniques will be taught. Optical and instrumental aids for examination and evaluation will also be taught, e.g. ultraviolet and infrared illumination; normal and raking illumination; and stereomicroscopy. The course will be

taught jointly with art conservation students. *Faculty: Examination & Documentation Conservator*

ACP 611/611L Conservation Science I ***3 cr***

The course will introduce the student to the chemistry of cellulose, and the chemistry and physics of adhesives. Also included will be the following environmental issues: building structure and condition; HVAC systems, air quality control; effects of light, temperature, humidity, and other environmental agents on artifact materials; instruction in the use of equipment for assessing and monitoring environmental conditions. This course will be taught jointly with art conservation students. *Faculty: Conservation Scientist*

ACP 621/621L Paper and Parchment Conservation I ***3 cr***

The course will concentrate on the history and technology of paper and parchment manufacture. Students will make western as well as Japanese-style paper. The history and technology of writing and printing media will be explored, and students will have direct experience with some of the more important archives media such as manuscript inks. Deterioration of media and substrates will be discussed, and the examination and evaluation of artifacts will commence. The course will also introduce students to the history and practice of repair, restoration, and conservation practices in records offices and archives including lamination and silking, and adhesives. Most of this course would be taught jointly with art conservation students. *Faculty: Archives Conservator, Art on Paper Conservator*

ACP 631 Composite Course ***2 cr***

The course is intended to introduce the archives conservation student to the technology, deterioration problems, conservation issues, and environmental requirements for atypical archival materials that fall under the category of fine arts. These will concentrate, broadly, on easel and mural paintings; objects including leather, metal, and furniture; textiles; and art on paper. These types of artifacts may occasionally be part of archives or special collections, and while archives conservators need not necessarily be trained in their conservation treatment, they should able to recognize when treatment help is needed, contacting conservation specialists when necessary. *Faculty: Art on Paper Conservator, Paintings Conservator, Objects Conservator, Textile Conservator*

ACP 641/641L Preservation Programs ***3 cr***

The course will concentrate on collections management. It will focus on the development of preservation programs, and how to fit the programs into the priorities of various institutions. Specific topics which will be covered include: understanding institutional goals; preservation needs in areas of storage, housekeeping, environmental controls; utilization of technical and non-technical staff; standards for archival materials; rehousing projects; reformatting practices and options; retrieval systems; disaster plans; and conservation priorities, staffing, and funding. The laboratory part of the course will include student participation in specific projects, possibly at local archives. The lecture course may be audited by art conservation students. *Faculty: Archivist/Preservation Administrator*

SECOND SEMESTER - Spring

ACP 612/612L Conservation Science II ***3 cr***

The course will be a continuation of studies in the chemistry of cellulose and paper additives at an advanced level. Also covered will be the behavior of inks during conservation treatment; the properties of solvents and their use in conservation; introduction to the chemistry and technology of skin and leather products; and the chemistry of the deterioration of adhesives. The course will be taught jointly with art conservation students. *Faculty: Conservation Scientist*

ACP 622/622L Paper and Parchment Conservation II ***4 cr***

The course will cover the advanced treatment for written and printed documents, records, and manuscripts; the history and practice of repair, restoration, and conservation practices in records offices and archives including historic and current deacidification systems, leaf-casting, and suction table techniques. Also included will be an introduction to the treatment of parchment. *Faculty: Archives Conservator*

ACP 632/632L Conservation of Photographic Materials I ***4 cr***

The course will cover the history and technology of photography and photographic materials and techniques including teaching students the visual recognition of historic and current photographic processes. Also included will be causes and identification of the deterioration of photographic

materials, and their correct handling and storage. The course may be audited by an art conservation student. *Faculty: Photographic Conservator, adjunct*

ACP 642/642L Conservation of Bound Records I ***4 cr***

The course will introduce the student to the traditional practices of mounting manuscripts and archival documents in bound formats; the structure and behavior of bound materials; basic bookbinding practices and principles; construction of rare book boxes and advanced housing structures; basic considerations and practices in the repair and conservation treatment of bound materials; and the principles of library binding. *Faculty: Bound Records Conservator, adjunct*

First Summer Project

The Panelists agreed that summer projects of eight to twelve weeks would be very beneficial to training. These projects would help to demonstrate to the student the importance of adaptability, flexibility, and resourcefulness required of a professional conservator. The project should serve to strengthen a student's background by matching a summer project to minimize his/her deficiencies. For example, a student with limited archival institutional experience might do a preservation-related project as opposed to a conservation-related project which would be suitable for a student with little experience in a conservation treatment setting.

The summer work projects might offer opportunities to develop hands-on conservation treatment skills; to conduct a condition survey of a collection; to process archives collections; to develop a comprehensive preservation planning document for a specific archives including the needs assessment process; to develop a disaster plan for a specific archives; to be involved in a microfilming or other reprography project, or a rehousing project; or to help write a preservation/conservation grant.

It is assumed that, for the first several years of the program, the faculty will help plan and arrange these projects for the students, setting financial guidelines for the host institutions, etc. At the beginning of the third semester, students would be required to give a slide presentation on their summer projects.

THIRD SEMESTER - Fall

ACP 651 Seminar: Problems Confronting Archives ***2 cr***

Topics to be addressed in the seminar format would include: the historical production of records, documents, and manuscripts; the history and development of archives; the nature of archival institutions including their holdings (sizes and types), administration, philosophies, politics, missions, goals, and mandates; the order and organization of archival collections; preservation program development; and the use of collections including patron services. *Faculty: Archivist/Preservation Administrator*

ACP 661/661L Conservation Science III ***3 cr***

The course would include the basic chemistry and application of enzymes in conservation; the history, technology and chemistry of pigments and dyes; the chemistry of photographic processes; and an overview of scientific research and analytical techniques. The course will be taught jointly with art conservation students. *Faculty: Conservation Scientist*

ACP 671 Paper and Parchment Conservation III ***4 cr***

The course will afford the student the opportunity to develop treatment skills at an advanced level on a variety of paper- and parchment-supported archival materials. Projects might involve treatment-sensitive inks, other media, seals, and coatings. *Faculty: Archives Conservator*

ACP 675 Techniques & Preservation of Machine Dependent Formats ***2 cr***

The course will include information on the technology and history of document and manuscript reproduction including archival microfilming. The course may include a project which would involve the student working in an archives to heighten awareness of the problems associated with reprography or a scientifically-oriented project investigating the archival qualities of various reprography formats. *Faculty: Archives Conservator, Archivist/ Preservation Administrator, and supporting faculty as necessary*

Elective Courses

(Of the following two courses, ACP 681 & 691, the student selects one.)

ACP 681 Conservation of Photographic Materials II ***4 cr***

The course is designed to give the student more experience with the conservation treatment of photographic materials. *Faculty: Photographic Conservator, adjunct*

OR

ACP 691 Conservation of Bound Records II ***4 cr***

The course is designed to give the student more experience with the conservation treatment of bound records. *Faculty: Bound Records Conservator, adjunct*

FOURTH SEMESTER - Spring

ACP 652 Seminar: Conservation Administration in Institutions ***2 cr***

The seminar will include topics on: national and international support for conservation and preservation; resources for funding, training, and assistance; cooperative conservation and preservation ventures; dealing with outside conservation specialists, consultants, and private practitioners; regional centers; conservation ethics and the institutional environment; training and supervision of staff including teaching basic skills to conservation technicians and maintaining quality control and evaluation of staff; and developing disaster plans. The course would be attended by art conservation students. *Faculty: Archivist/Preservation Administrator, Archives Conservator, Art Conservation Program Faculty, Visiting Lecturers*

ACP 662/662L Conservation Science IV ***3 cr***

The course will cover topics in: trends and practices in large-scale alkaline treatment and paper strengthening processes and their chemistry; implementation of disaster recovery procedures; freezing and thawing archival materials; studies in biodeterioration; response to small and large-scale occurrences of mould and pests; evaluation of technical data and scientific research. The lecture section of this course may be audited by art conservation students. *Faculty: Conservation Scientist*

ACP 672 Paper and Parchment Conservation IV ***4 cr***

The course will concentrate on advanced conservation treatments of paper and parchment with various problems dealing with media, size, number, and structure. Treatment projects might include early reproductive processes such as blueprints and more recent ones such as FAX papers; maps, architectural drawings, and other large paper artifacts; complex paste-up and composite structures such as scrapbook pages, boxes, etc.; severely deteriorated parchment documents; degraded newspaper items; the treatment of very solvent-sensitive media such as some manuscript and typewriter inks. *Faculty: Archives Conservator*

ACP 695 Research Project ***4 cr***

The course is intended to focus the student's attention on a particular problem in archives via an in-depth research project culminating in a publishable paper. The project may be directly related to an administrative aspect of archives management or may be a scientific or practical investigation of a conservation treatment technique in paper, parchment, photographs, or bound records. *Faculty: Archivist/Preservation Administrator, Archives Conservator, Adjunct Conservators, Art Conservation Program faculty.*

Second Summer Project

This second summer project would follow much the same guidelines and projects as outlined for the first one. The second one, however, should be more advanced possibly leading to a publishable report, preservation plan, disaster plan, or a grant proposal.

ACP 699 Internship (Calendar year) ***12 cr***

The third year is a twelve-month internship to be spent in an archives supervised by a leader in the field of archives conservation. The supervisor must be able to pull together the information presented to the student in the first two years of academic training and make it applicable to the real life situation. While the internship should primarily be centered around conservation treatment, some experience in surveying and rehousing would be useful but those activities should not be dominant.

The entire internship should be spent at one institution for the student to receive the maximum benefit from the situation, but some provision within it for a short period of time (e.g. one month) at another institution might provide an additional, rich experience for the student. Depending upon the individual situation, however, it might be preferable for the student to spend this amount of time working within his/her internship institution on a research or study project.

Periodically, both the student and the primary supervisor would submit a written report on the progress of the internship. The Panel also recommended that during the internship, the sites be visited by one of the program faculty to insure the quality of the educational aspect of the experience.

At the end of the internship, each student would return to the academic institution for a final examination. The examination may take any one of several forms, recommendations from the Panel including an oral presentation supported by slides; an essay or paper on an assigned topic or on a topic of

the student's choice; and a final interview of each student by the entire program faculty with or without outside examiner(s).

As a final note on curriculum issues, Columbia University's Conservation Education Programs offered a year of study in Preservation Administration which included some course material on conservation. When asked whether or not the archives conservation program proposed here should include a parallel program in preservation administration, the majority of the Panelists responded to this question with a qualified no. By structuring the curriculum as outlined above, the Panel felt that, whether a person had a career in either preservation administration or archives conservation as a goal, each could equally benefit from it. The curriculum is flexible enough in areas of special projects, seminars, summer projects, and, especially, the internship, that each student with advice from the faculty could tailor-make his/her education and training. For example, students in the Art Conservation Department have entered the program with goals to specialize in conservation disciplines not specifically addressed in the curriculum, e.g. textiles, photographs, archaeological artifacts, and archives. By getting a broader education in areas adjacent to but not in their areas of interest, these students have enriched their experience. With faculty advice and approval, they have then obtained an internship in their specialty to round out their conservation training experience.

V. STUDENT PREREQUISITES

The Panel agreed that the success of the program would hinge on the qualifications, abilities, and attitudes of the students entering the program. It is therefore essential to establish prerequisites which would reflect an applicant's genuine interest in archives and archival material, and a commitment to acquiring the necessary skills to ensure their preservation. Most importantly, however, prerequisites should be those revealing a candidate's desire to learn and to keep on learning even after the formal academic program is completed. With these objectives in mind, the candidate should have: experience in conservation treatment (not necessarily within an archival setting); a bachelors degree; and one or more of the following:

1. SAA certification: an archivist with a combination of education and experience that has earned her/him certification by the Society of American Archivists through the Academy of Certified Archivists.

2. MLS degree: a masters degree in library science with an archival concentration (exact minimum number of credit hours in archives studies yet to be determined).

3. MA or MS degree: a masters degree in history or government studies.

4. Archives work experience: evidence of experience working in an archives equivalent to prerequisites 1,2 or 3 above sufficient to convince the Admissions Committee of commitment to archives conservation and potential to become an outstanding conservator.

In addition to the above, each student should have some demonstrable craft skills and a high degree of finish in such areas as bookbinding, papermaking, printmaking, box making, woodworking, fine art (painting, drawing, sculpture, etc.)

In order for each student to be able to understand the conservation science component of the curriculum, the Panel agreed that one year of general chemistry and at least one semester of organic chemistry should be completed before the interview.

Graduate Record Examination (GRE) may be required by the academic institution for all graduate students, and the program may wish to set a minimum combination score of the Verbal, Quantitative, and Analytical sections of the GRE. In addition, it may be thought necessary to set a minimum for the grade point average for the courses taken in last half of the curriculum pursued for the bachelors degree.

There are a number of intangibles in addition to the above prerequisites which are difficult to quantify. These include: good organizational and communication skills; a good work ethic; writing ability; people skills - ability to work cooperatively; a talent for and interest in creative problem solving; an ability to articulate and demonstrate a commitment to the field and personal career goals; and attention to detail. Because it is very important that each student possess or be able to develop each of the above, the Admissions Committee must have as much relevant information about the candidate as possible. This information can initially come from letters of recommendation from teachers and supervisors, and from a personal statement of goals from the applicant.

However, the most important aspect of the final selection of the incoming class will be the personal interview conducted by the Admissions Committee. The Committee should be comprised of all of the archives conservation program faculty who will be teaching the students, both full-time and adjunct as well as the director of the program and perhaps a few of the art conservation faculty. Additional members of the Committee may include non-program personnel such an archivist and an archives conservator. At the interview, the student should be able to present relevant information about his/her qualifications, training and experience, and goals. Through experience, the Committee should be able to judge "people skills" even in a short, personal interview of approximately 45 minutes.

The number of students accepted each year will depend on a number of factors. Presumably, there will initially be a small number of people who will be interested in the program and who will be able to satisfy the prerequisites. The first few years of the program might have 5 students enrolled in each class, with gradual increments being made to a maximum of 10. This maximum number is limited by the number of archives program faculty outlined under the proposed curriculum.

If the initial numbers of graduates each year were greater than 5, the Panel felt that placement problems might arise, but that, on the other hand, it was important to graduate sufficient numbers to meet the ever growing need. Further, as the pool of qualified graduates increases, they prove their worth, more positions will become available. (This has been the case in art conservation.) The need for archives conservators is well perceived and understood, and it would be a grave error to keep the number of graduates low assuming that the number of positions available for them would remain low. If

sufficient numbers of professionals are not available, then the archives conservation field can only remain stagnant.

VI. CONSERVATION TREATMENT PROJECTS: EXPENDABLE MATERIAL OR THE REAL THING?

All Panelists having an opinion on this matter believed that the bulk of the treatment work done by the students should be on actual holdings of institutions. Responsibility for the care and handling of materials which belong and are used by an institution provide an important training experience for each student, one which cannot be taught in any other way. Indeed, from a practical point of view, it may not be reasonable to assume there would always be available the vast amount of expendable material which would be required to give the student the necessary exposure to the variety and number of artifacts that are examined and treated in archives conservation. Expendables might be reserved for entry-level students and for research, analysis, and testing or, if they present unique problems not encountered in the institutional material available and used to demonstrate conservation treatment techniques. One source of expendable material might be from institutions which are deaccessioning material which has been microfilmed.

Work on institutional holdings has at least two other important benefits. Firstly, the program would be providing a service to the archives community. The amount of work which could be done by students, despite the appropriately lower service charges, will not make the program competitive with private conservators or regional centers. It is important to insure that lower program charges for conservation treatment does not jeopardize relationships with either of these two groups. It must be pointed out to institutions and clearly understood by them that program charges are not based on the normal pricing policies of other conservation professionals or organizations. Program charges are lower because all work is done by students (under direct faculty supervision and for which the faculty is responsible), and because treatments will take longer due to other academic obligations and because no treatment work is carried out during the summer hiatus.

Secondly, the charge levied for the conservation treatment work performed by the students might be used to purchase replacement supplies and equipment not otherwise available through the training program's conservation budget (from the parent institution), to supplement student fellowships and stipends, and to pay for visiting consultants, etc.

VII. FACULTY/STAFF DESCRIPTIONS

If the archives conservation program is set up within an existing art conservation program, at least two full-time faculty will be required to teach the proposed curriculum at a maximum acceptance rate of 10 students per year. In addition, two adjunct faculty will be required to teach the courses in photographic and bound records conservation. The existing faculty could, for the most part, be garnered from the program to teach ACP 631 Composite Course and all of the conservation science courses, but additional compensation to them will have to be added to the budget.

If the archives conservation program is not affiliated with such a program, then a third full-time faculty member will have to be hired to teach the conservation science courses. The duties and responsibilities of the Associate Director and Archivist/Preservation Administrator position(s) will have to be revised from the following description, and staff requirements will also have to be changed. Visiting faculty in all of the areas covered by the Composite Course will be to have contracted separately.

The following descriptions are provided on the basis that the archives conservation program would be set up in an existing art conservation department.

1. Archivist/Preservation Administrator

This position would be a tenure-track faculty position on a twelve-month managerial basis.

Qualifications: This person should have at least five years experience in archives or preservation administration in one or more institutions with archival collections, and preferably be a certified archivist. To meet college/university tenure requirements, he/she should have a terminal degree in his/her field (e.g., MLS or a Ph.D. in history). He/she must either have some teaching experience or give evidence of a strong interest in teaching. Preferably he/she should have experience in grant writing, general writing and lecturing skills, administrative skills, and be able to get along well with people at the professional and student level. This person should be able to represent the archives profession to the department and the department to the archives community, being responsive to the latter.

Title and Duties: This person would have the title of Associate Director of the Archives Conservation Program reporting to the Director of the Art Conservation Department who would be responsible for both programs. At

the start-up phase of the program, the associate director would be responsible to the director for:

1. hiring of the archives program faculty and the administrative staff.

2. ordering the necessary equipment, supplies, books and reference materials for the department/program library and the institutional library.

3. designing and overseeing any renovations and/or construction of facilities.

4. arranging publicity and publication of brochure, leaflets, etc.

5. writing grants for student support.

6. recommending consultants and writing grants for funding same.

Once the program has started, the associate director would continue with some of the above mentioned duties (i.e. 1,4,5,6) as well as be responsible for:

a. teaching the archives/preservation courses (ACP 641/641L, 651, 675, 652). In preparation for these courses, this faculty member would have to develop new lecture materials, prepare audio-visual resources such as slides, order books for the libraries, write bibliographies and handouts, arrange for consultants to augment program material.

b. recruiting students.

c. managing budgets for the archives program.

d. ensuring that the conservation summer work projects and the third year internships are arranged.

e. working with faculty conservators arranging for student projects and donation of expendable/experimental material.

To ensure the smooth administration of the proposed program, this person should be hired at least two years in advance of the start of instruction.

2. Archives Conservator (full-time faculty)

The position would probably start at the assistant professor level and would be on a tenure-track with a ten month obligation to the program.

Qualifications: The archives conservator must be a practicing conservator preferably with at least five years experience working with archives collections and preferably in an archives. Previous teaching experience would be of considerable advantage, but at the very least, the person should have a strong interest in teaching. The conservator should be familiar with the most recent developments in conservation and specifically in archives conservation. He/she should be able to co-teach some of the archives/preservation courses, and therefore should be familiar with the

archives-within-an-institution context. To meet tenure requirements, he/she should have a terminal degree, preferably in conservation.

Title and Duties: The person would, probably, have the title of Assistant Professor, initially, and would be essentially responsible for developing the syllabi and teaching the archives conservation courses (ACP 621/621L, 622/622L, 671, 675, 652, 672, 695). He/she would also be involved in arranging and supervising the conservation summer work projects and the third year internships. In preparation for these courses, this faculty member would have to develop new lecture materials, prepare audio-visual resources such as slides, order books for the libraries, write bibliographies handouts, arrange for consultants to augment program material. It is recommended that this faculty member be hired at least one year in advance of the instructional start of the program.

3. Photographic Conservator (adjunct faculty)

The position would be a part-time adjunct one, probably requiring a third of a faculty line.

Qualifications: The photographic conservator must be an experienced practicing conservator preferably with at least five years experience. Previous teaching experience would be of considerable advantage, but at the very least, the person should have a strong interest in teaching. The conservator should be familiar with the most recent developments in photographic conservation. He/she might be called upon to co-teach some of the archives/preservation courses, and therefore should be familiar with the archives-within-an-institution context.

Duties: The person could either teach the photographic conservation courses meeting one day per week (preferable) or could teach this subject as a block - 4 or 5 weeks at least half-time. The arrangement would depend a great deal upon whether the person is living within commuting distance from the program. This person would be essentially responsible for developing the syllabi and teaching the photographic conservation and special project courses (ACP 632/632L, 681, 695). He/she might also be involved in arranging and supervising some conservation summer work projects and third year internships. In preparation for these courses, this faculty member would have to develop new lecture materials, prepare audio-visual resources such as slides, order books for the libraries, write bibliographies and handouts, arrange for consultants to augment program material.

It is recommended that this faculty member be hired as a consultant at least one year in advance of the instructional start of the program.

4. Bound Records Conservator (adjunct faculty)

The position would be a part-time adjunct one, probably requiring a third of a faculty line.

Qualifications: The bound records conservator must be an experienced practicing conservator preferably with at least five years experience working with archives collections and preferably in an archives. Previous teaching experience would be of considerable advantage, but at the very least, the person should have a strong interest in teaching. The conservator should be familiar with the most recent developments in conservation and specifically in archives/book conservation. He/she might be called upon to co-teach some of the archives/preservation courses, and therefore should be familiar with the archives-within-an-institution context.

Duties: The person could either teach the bound records conservation courses meeting one day per week (preferable) or could teach this subject as a block - 4 or 5 weeks at least half-time. The arrangement would depend a great deal upon whether the person is living within commuting distance from the program. This person would be essentially responsible for developing the syllabi and teaching the bound records conservation and special project courses (ACP 642/642L, 691, 695). He/she might also be involved in arranging and supervising some conservation summer work projects and third year internships. In preparation for these courses, this faculty member would have to develop new lecture materials, prepare audio-visual resources such as slides, order books for the libraries, write bibliographies and handouts, arrange for consultants to augment program material.

It is recommended that this faculty member be hired as a consultant at least one year in advance of the instructional start of the program.

5. Invited Consultants

Qualifications: These consultants, guest lecturers, would be invited to visit the program to augment the teaching in areas which are part of the curriculum but not within the regular faculty's areas of expertise. The number of consultants or visiting lecturers required each year will depend to a large degree on the expertise of the faculty. For example, consultants specializing in the preservation and conservation of magnetic and optical media, audio records, etc. might be among the three or four such experts asked

to teach each academic year. Consultants would be chosen and invited by the archives program faculty on the basis of expertise and communication skills.

Duties: The consultants' presentations might be lectures, studio demonstrations, seminars or a combination of these. They would be paid an honorarium and would have their travel expenses recompensed (perhaps from a special grant or endowment). Consultants and guests are important to any training program as these professionals bring to the students and the faculty knowledge about subjects not otherwise covered or bring other points of views on subjects of which there might be some controversy. It is essential for students to learn that conservation is not a static field and that there are many different equally valid approaches to solving conservation problems. Equally important is the exposure that the program receives by having these professionals in the same or allied fields visit. Connections are made that will help when it comes time to arrange summer work projects and internships. It also helps "outsiders" understand the goals of the program thus easing the way for meaningful communication between allied professionals.

6. Administrative Staff (part-time)

Qualifications: The person must have demonstrable secretarial and administrative skills preferably with experience in academic and business offices.

Title and Duties: This person would have the title of administrative assistant or secretary, depending on what other administrative assistance is available in the department. The person should have good communication skills and be able to create and/or revise program literature; answer correspondence for the director, associate director and faculty; manage the department calendar, seeing to routine tasks listed thereon; help in coordination of special conferences, open houses, clinics; attend to the program budget bookkeeping; answer telephone inquiries; analyze prospective application information, arrange interviews, and generally oversee the operations of the archives program office.

VIII. FACILITY REQUIREMENTS

For more information on space, HVAC, fire suppression, security systems, and equipment requirements, see the Appendix.

Wet Treatment Laboratory: Ideally, there would be separate flat paper, photographic, and bound records conservation treatment areas. Each must be large enough to deal with mass treatments, and provide enough space for 10 students, each area measuring not less than 1200ft^2. Practically, however, it might be possible to accommodate these three conservation treatment disciplines by utilizing one very large room (approximately 2000ft^2), by arranging the schedule so that no two courses are ever held during the same time period. (This room might also have to be shared with the art on paper treatment courses if this program is part of an art conservation program.)

The room(s) would contain large work tables; sinks for washing; large drying racks; fume hood or hoods for deacidification spraying and solvent vapor extraction; solvent storage cabinets; perhaps a vacuum chamber for Paralyene treatments; a fumigation chamber; dehumidification and humidification systems; leaf-casting equipment; suction table; presses; microscopes; supplies and small equipment storage areas; and student storage areas. Artifact storage areas should be located within each studio so that objects do not have to be transported between a separate storage area and the lab. A photographic suite for documentation should be in a nearby room to which projects will have to be moved a minimum distance.

Preparation Room: It is also recommended that in addition to the treatment area(s), there should be a preparation room for box making, mat cutting, encapsulation, etc. This might include the following equipment: large work tables, a fumigation chamber, freezing facilities and vacuum freeze drying facilities or comparable system for dealing with frozen or wet artifacts; ultrasonic and/or heat sealing systems for encapsulation; board creasers, board shears, lamination press; guillotine for disbinding and binding equipment.

There should also be a separate "dirty" room for leather paring, sanding, Plexiglas cutting, etc.;

Classrooms, Offices, Faculty and Student Spaces, and Program Library: To support the other aspects of the curriculum, there need to be classrooms with AUDIO-VISUAL equipment; scientific laboratories to support conservation science courses and for experimentation; photographic suites and photography processing rooms; program library and study areas; offices for faculty and

staff; computers for faculty, staff and student use; conference and archives (conservation treatment records) room; and faculty and student lounges.

IX. FUNDING

The Panel agreed that it was crucial to the success of the program that funding be secured to support the students while pursuing the three-year archives conservation curriculum. Because of the intensity of the instructional program, the students will not have any spare time to take on part-time jobs to supplement their income. Many students will be leaving well-paying jobs to go back to school, and may have to temporarily relocate families. Tuitions waivers for all three years will be essential. Sources of fellowship funding might include federal agencies such as the National Endowment for the Humanities; state agencies might also be a source as well as private foundations.

In addition to student support, initial costs of setting up the program might be funded by federal and state agencies and private foundations. This funding might pay initial faculty and staff salaries, purchase large equipment, cover construction costs, and pay consultant fees including that paid to the art conservation faculty for the development of courses such as ACP 631 Composite Course, ACP 611/611L, 612/612L, 661/661L, and 662/662L Conservation Science, and other consultants for ACP 675 Techniques & Preservation of Machine Dependent Formats, for example.

While federal and/or private monies might be used for the initial establishment of the program, thereafter the academic institution should be prepared to provide faculty and staff lines, support an equipment and supplies budget, maintain all of the program spaces, and provide security and fire prevention where necessary.

Private foundation monies might provide fellowships for the consultant/guest lecture program or endow the program so that the interest from the endowments could pay for some of these activities. (For more information on budget requirements, see the Appendix.)

X. CONCLUSIONS

The Panel concluded that the need for archives conservators is pressing at the moment and that in the future, will become even greater. The Panel also agreed that the graduate archives conservation program outlined on these pages offers a sound way to meet that need. This report offers a base for those institutions, agencies, and individuals interested in training archives conservators and urges them to push ahead with a training program such as is outlined here.

This proposed archives conservation training program has many unique qualities about it. Firstly, the archival and conservation foci means that its graduates will be qualified conservators with a strong archives backgrounds. Secondly, by joining with an established art conservation program, archives conservators will have learned what they need to know about atypical archival materials and will have established long-lasting relationships with conservation colleagues in related disciplines. The other side of the coin is that the art conservation students will learn more about archives materials and collections management, topics not covered in depth in current curricula.

The particular approach which an art conservation training program may follow in establishing an archives conservation training curriculum will be determined by many factors that are unique to the program's situation and parent institution. There are, however, some important considerations which would seem to always apply. Certainly, a key one would be how to initiate the archives curriculum without it impacting negatively on the existing art conservation program. Other considerations relate to how to stage the hiring of administration and faculty so that they have sufficient time to develop course materials, order equipment, and establish the facilities before the matriculation of the first class of archives conservation students.

In developing a detailed plan for the establishment of an archives conservation curriculum within the Art Conservation Department at Buffalo State College, department faculty considered the points mentioned above. The Buffalo State College plan, including its anticipated chronological evolution, is given in the Appendix as one example of how an archives program might be implemented within the context of a particular institution.

APPENDIX

A Model for the Implementation of an
Archives Conservation Training Program in an
Art Conservation Program

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PROPOSED ORGANIZATIONAL STRUCTURE OF THE ART CONSERVATION DEPARTMENT OF THE STATE UNIVERSITY COLLEGE AT BUFFALO SHOWING THE INCLUSION OF AN ARCHIVES CONSERVATION TRAINING PROGRAM

If the Archives Conservation Program is added to the department, the latter will be viewed as having two equal 3-year graduate training programs, one in Art Conservation and the other in Archives Conservation, each being headed by a faculty member with the campus title of Associate Director of his/her program.

DEAN OF THE FACULTY OF ARTS AND HUMANITIES

DIRECTOR
ART CONSERVATION DEPARTMENT

ASSOCIATE DIRECTOR ART CONSERVATION PROGRAM	**ASSOCIATE DIRECTOR ARCHIVES CONSERVATION PROGRAM**
PROFESSOR CONSERVATION SCIENCE	**ASSISTANT/ASSOCIATE PROFESSOR PRESERVATION ADMINISTRATION**
ASSISTANT PROFESSOR CONSERVATION SCIENCE	**ASSISTANT/ASSOCIATE PROFESSOR ARCHIVES CONSERVATION**
ASSOCIATE PROFESSOR ART ON PAPER	**PART-TIME ADJUNCT FACULTY CONSERVATOR OF PHOTOGRAPHS**
ASSOCIATE PROFESSOR OBJECTS CONSERVATION	**PART-TIME ADJUNCT FACULTY CONSERVATOR OF BOUND RECORDS**
ASSOCIATE PROFESSOR EXAMINATION & DOCUMENTATION TECHINIQUES/PAINTINGS CONSERVATION	
ASSISTANT PROFESSOR PAINTINGS CONSERVATION	

It is assumed that certain members of the Art Conservation Department would hold more than one position. For example, the Director of the Department might also be the Associate Director for the Art Conservation Program and have a professorial appointment within the department as well.

PROPOSED SCHEDULE FOR ESTABLISHING AN ARCHIVES CONSERVATION TRAINING PROGRAM

DATE	ACTIVITY
June 1990	**NEH Grant Application Submitted** requesting funds to: -hire a full-time archives conservation program coordinator for the period 1/1/91-1/1/93 -hire full-time archives conservator for the period of 9/1/92 - 12/31/92 -hire consultants to help design courses for the period 3/1/91 - 8/31/92 -pay art conservation dept. faculty to design art cons. courses for archives conservators 3/1/91 - 8/31/92
March 1991	**Archives Program Coordinator hired;** salary paid by NEH grant
Sept. 1991	arch. cons. consultants for course design (NEH grant) / art cons. dept. fac. design courses (NEH grant) / course design consultants in cons. science, preservation (NEH grant)
June 1992	**NEH Grant Application Submitted** requesting funds for purchase of specialized archives conservation equipment **NEH Grant Application Submitted** to fund half-time salary of the Arch. Prog. Coord between 1/1/93 - 8/31/93 **NEH Grant Application Submitted** to fund: - full-time salary of archives conservator from 1/1/93 - 8/31/93 -half-time salary of the archives conservator from 9/1/93 - 8/31/94 **NEH Grant Application Submitted** to pay guest lecturers fees; also salaries of adjunct faculty bound materials and photograph conservation from 8/1/93 - 8/31/95

PROPOSED SCHEDULE FOR ESTABLISHING AN ARCHIVES CONSERVATION TRAINING PROGRAM
(continued)

September 1992 — **Archives Program Conservator hired;** salary paid by an NEH Grant

January 1993 — Archives Program Coordinator salary paid 50% by an NEH grant and 50% by the college

April 1990 — **Interview applicant for admission in 9/93** (est. 5 students will be accepted in this year.. as the program becomes better established, the number may increase to 10 each year).

June 1993 — **Adjunct Faculty for Special Topics:** beginning of contract period

September 1993 — **Archives Conservation Program Begins**

Arch. Prog. Coord. paid by College (permanent position)	Arch. Prog. Conservator paid 0.5 by NEH, 0.5 by College	Guest Lecturers for special topics in various courses

September 1994 — **Archives Conservation Program**

Arch. Prog. Conservator paid by College (permanent position)	Adjunct Faculty contracted to teach Photo. & Bound Rec. Cons.

September 1995 — Adjunct Faculty contracted to teach Conservation of Photographs and Bound Records; guest lecturers for special topics paid by the college this year and thereafter

ARCHIVES CONSERVATION TRAINING PROGRAM PROJECT

ARCHIVES CONSERVATION TRAINING PROGRAM BUDGET MATERIAL

This budget information is provided in two parts. The first, Part A, provides figures for the cost of maintaining the program after its planned 9/1/93 inception. The second, Part B, presents the estimated costs in establishing the program through activities that are projected to begin on 1/1/91 (although space for an archives program office would need to be prepared prior to that date).

PART A

A.I. PERSONNEL

A. Permanent Faculty

1.) Associate Director for the Archives Conservation Program, Art Conservation Department

Responsibilities: reports to the Director, Art Art Conservation Department)

-administrative: the implementation and management of the archives program including:
- -managing the budget and office operations
- -coordinating efforts/activities with art conservation department faculty and director
- -obtaining funds from granting agencies
- -public-professional relations/student-staff recruiting
- -coordinating and contributing to the development of the courses including:
  - -identifying/contracting appropriate consultants; archives conservation instructors; and part-time/adjunct project instructors and guest lecturers
- -working with art conservation faculty

-instructional (after the inception of the program): ca. 0.25 - 0.50 of full time.
- -teaching archives/preservation administration courses full-time

Rank/Title/Salary

Rank: -Assistant/Associate Professor - 12 mos. tenure track

Title: -Associate Director for Archives Conservation Program, Art Conservation Department

Salary: $ 35,000 - $45,000 + benefits
(NEH, 1/1/91 - 12/31/92)
$ 37,000 - $47,500 + benefits
(0.5 NEH/0.5 BSC, 1/1/93 - 8/31/93)
$ 40,000 - $50,000 + benefits
(BSC, 9/1/93 and thereafter)

2.) Archives Conservator

Responsibilities: reports to the Associate Director for the Archives Conservation Program)

-instructional: develop the archives conservation courses, working with hired consultant experts and department faculty; produce lecture materials; assemble books and other reference materials; develop audiovisual resources; establish conservation laboratories (oversee purchase of equipment and supplies); when the program is underway: carry a full-time teaching load within the archives conservation program; continue curriculum development

-administrative: (these will be minimal): selection and arrangements for consultants and guest lecturers; assisting in writing of grant proposals; and department/college/community service work as expected of all instructors in the Art Conservation Department

-research: as other responsibilities permit

Rank/Title/Salary:

Rank: Assistant/Associate Professor - 10 mos. tenure track

Title: Assistant/Associate Professor, Archives Conservation

Salary: $30,000 - 35,000 + benefits
(NEH, 9/1/92 - 8/31/93)
$31,500 - 37,000 + benefits
(0.5 NEH/0.5 BSC 9/1/93 - 8/31/94)
$33,000 - 40,000 + benefits
(BSC, 9/1/94 and thereafter)

B.) **Office Staff**

Secretary, half-time

Responsibilities: reports to the Associate Director for the Archives Conservation Program

-establish and maintain an operating archives conservation program office and its interface with that of the art conservation program; handle usual department office secretarial responsibilities

Rank/Title/Salary

-Rank: Secretary I

-Title: Secretary, Archives Conservation Program

-Salary: (half of full-time)
$ 11,500 + benefits
(NEH, 1/1/91 - 12/31/92)
$ 12,250 + benefits
(0.5 NEH/0.5 BSC, 1/1/93 - 8/31/93)
$ 13,000 + benefits
(BSC, 9/1/93 and thereafter)

C. **Adjunct/Part-Time Faculty**

1.) **Archives Conservator, Bound Records**

Responsibilities: reports to the Associate Director for the Archives Conservation Program

-serves as primary instructor for the following archives conservation program courses: ACP 642/6421, Bound Records I; ACP 691, Bound Records II; and, as required by student enrollment, ACP 695, Special Project; when in residence at the college, will be asked to participate in ACP 651, Problems Confronting Archives (seminar); ACP 652, Conservation Administration in Institutions

Rank/Title/Salary

Rank: -Adjunct Assistant/Associate Professor, part-time
Title: -Adjunct Assistant/Associate Professor, Bound Records
Salary: -$5,000 per principal course

2.) Conservator of Photographs

Responsibilities: reports to the Associate Director for the Archives Conservation Program
-serves as primary instructor for the following archives conservation program courses: ACN 622/622L, Photographic Conservation I; ACN 681, Photographic Conservation II; and, as required by student enrollment, ACN 695, Special Project; when in residence at the college, will be asked to participate in ACN 651, Problems Confronting Archives (seminar); ACN 652, Conservation Administration in Institutions

Rank/Title/Salary

Rank: -Adjunct Assistant/Associate Professor, part-time
Title: -Adjunct Assistant/Associate Professor, Photograph Conservation
Salary: -$5,000 per principal course

D. Contracted Visiting Lecturers

1. Visiting Lecturer

Responsibilities: reports to the Associate Director for the Archives Conservation Program

(About 18 to 20 per year will be needed during the first years the program is in operation.) Presenting, usually during a 1-2 day visit, special topics in various archives conservation program courses, especially in the following specialties: archives conservation, photograph

conservation, bound records, preservation administration, conservation science

Rank/Title/Salary

Rank: none (contracted consultant)

Title: Visiting Lecturer

Salary: Given in contract: fee + expenses estimated average of $600/lecturer (total for 18-20 lecturers: $10,800-$12,000)

A.II. SUPPLIES

The estimated cost for supplies when the archives program has its full complement of ten students is, approximately, $4,000 p.a. plus office supplies; telephone and mail service, printing, library budget, etc. Total $12,000 p.a.

A.III. EQUIPMENT

The list of equipment which needs to be purchased for the program is provided on preceding pages. These purchases total approximately $112,000, if art and archives programs partly share facilities, and $78,000 if they do not. (It is not clear, however, which arrangement would be less costly on the overall. Most of this equipment will need some service but should last 5-15 years before replacement as needed under the college replacement equipment program. The cost of service, repair, and replacement parts is estimated at $2,000 p.a. The office should have three personal computers for the permanent archives program faculty and the secretary: $6,500. Annual average total cost, including maintenance and replacement: $12,000 p.a.

A.IV. PHYSICAL PLANT OPERATING COSTS

Note: On later pages information is provided on the physical plant requirements for the proposed archives conservation program. A dollar figure for the cost of operating same has been estimated by an extrapolation, based on increased floor space required for the archives program, and the 1988-89 facilities cost ($62,110) of the art conservation department's present 7,307 sq. ft. physical plant, including utilities, custodial services and maintenance and rental value. This corresponds to a $8.50/sq. ft. (the highest per sq. ft. figure the college now uses in estimating physical plant operating costs)

Archives Conservation Training Program Project
Budget Material, Part A

A. Laboratories

1.) Preparation Room (700 sq. ft.)
2.) Wet Treatment Room (700 sq. ft.)

Total Laboratory area 1,400 sq. ft.
@ $8.50/sq. ft. = $11,900

B. Department Library

Additional space for the Art Conservation Department library: 550 sq. ft.
@ $8.50/sq. ft. = $ 4,675

C. Archives Conservation Office Space

Additional space for the archives conservation program faculty and secretary: 700 sq. ft.
@ $8.50/sq.ft. = $ 5,950

D. Classrooms

During the academic year, the Art Conservation Department presently uses the equivalent of one classroom a bit more than a half day every weekday, sometimes including a Saturday. The archives program would double current enrollments and so would require that the equivalent of something more than one classroom always be available to the department.

A.V. Student Fellowship/Scholarship/Tuition Waiver Support

The following summary figures assume that the following applies in the archives conservation program:

-year-	-total enrollment-	-dept flwshp award total-
93-94	5	$ 37,500
94-95	12	$ 93,000
95-96	22	$211,000
96-97	27	$273,500
97-98	30	$330,000

Generally, first and second year students would receive the same fellowship support and third year students twice that as they are on 12 month internships. Fellowship funds would be obtained from sources external to SUNY (NEH, NHPRC, Mellon). Most students will be from out-of-state and so not eligible for TAP awards.

PART B

This part of the budget concerns the costs of establishing the program during the period 1/1/91 and 8/31/93, which are anticipated to be covered in larger part by NEH and/or other grants. Some preliminary preparation of an office space (if only a temporary one) for the archives program coordinator and his/her half-time secretary must be completed by 1/1/91.

B.I. PERSONNEL

A. Permanent Faculty

1.) Associate Director for the Archives Conservation Program, Art Conservation Department

This position is described in Part I, p. 1. It begins on 1/1/91. Salary figures and sources of support for the program start-up period are summarized below.

Salary: $ 35,000 - $45,000 + benefits
(NEH, 1/1/91 - 12/31/92)
$ 37,000 - $47,500 + benefits
(0.5 NEH/0.5 BSC, 1/1/93 - 8/31/93)

2.) Archives Conservator

This position is described in Part I, p. 2. It begins on 9/1/92. Salary figures and sources of support for the program start-up period are summarized below.

Salary: $30,000 - 35,000 + benefits
(NEH, 9/1/92 - 8/31/93)

B. Office Staff

Secretary, half-time

This position is described in Part I, p. 3. It begins on 1/1/91. Salary figures and sources of support for the program start-up period are summarized below.

Salary: (half of full-time)
$ 11,500 + benefits
(NEH, 1/1/91 - 8/31/92)
$ 12,250 + benefits
(0.5 NEH/0.5 BSC, 9/1/92 - 8/31/93)

C. **Contracted Consultants**

1.) **Course Design & Outline External Consultants**
(a total of seven will be required)

Responsibilities: each reports to the Associate Director for the Archives Conservation Program

-each consultant will prepare/help prepare a detailed course outline with bibliography and suggested supporting guest lecturers for one or more courses (see below); will be at the college for one - several days at least once during the contract period (3/1/91-8/31/92) to consult with the Archives Program permanent faculty and certain Art Conservation Program faculty

Course(s)	Consultant(s)
ACP 601/601L	one
ACP 611/611L, ACN 612/612L ACP 661/661L, ACN 662/662L	two
ACP 631	one
ACP 675	one
ACP 632/632L	one (Photo. Con.)
ACP 681	one (Bnd. Rec. Con.)
ACP 642/642l, ACP 691	one

Rank/Title/Salary:

Rank: n.a.

Title: consultant (paid out of grant)

Salary: $3,000 fee for services plus $1,000 travel)
(NEH, 3/1/91 - 8/31/92)

Total for 7 consultants: $28,000

2.) Course Design & Outline Internal Consultants
(various current art conservation department faculty)

Responsibilities: each reports to the Associate Director for the Archives Conservation Program

-these are responsible for preparing part or most of the course outlines, including bibliographies and suggested guest lecturers, for courses included in the list below; work with external course design consultants; etc.

Course(s)	Consultant(s)
ACP 601/601L	Kushel
ACP 611/611L, ACP 612/612L ACP 661/661L, ACP 662/662L	Tahk, Messinger
ACP 621/621L, ACP 622/622L ACP 671, ACP 672, ACP 695	Baker
ACP 621/621L	Baker, Hamm, Thornton

Rank/Title/Salary:

Rank: n.a.

Title: consultant (paid out of grant)

Salary: depends on services provided during the contract period (3/1/91-8/31/92)

Baker	$4,800
Hamm	$ 600
Kushel	$1,800
Messinger	$3,000
Tahk	$3,000
Thornton	$ 600

Total for six consultants: $13,800

Archives Conservation Training Program Project
Budget Material, Part B

B.II. SUPPLIES

Supplies needed during the period 1/1/90-8/31/93 are those required to run an office with a permanent staff of two, a half-time secretary, and with occasional visits by consultants. There will be much external communication. An annual operating budget, including recharge items, and faculty travel, is estimated at $9,000 p.a.

B.III. EQUIPMENT

Office furnishings will be needed for a secretary, two full-time faculty and another desk for visiting consultants. Three personal computers with letter-quality printer should be provided for the secretary and the two full-time faculty. Telephone lines should include two main lines (for the archives program office and for that program's director/instructor) and an extension for the second instructor. Estimated total cost: $12,000 p.a. (first year) and $6,000 p.a. until 8/31/93

B.IV. PHYSICAL PLANT OPERATING COSTS

An office for the secretary and the Archives Conservation Program, will be needed by 1/1/91. The physical plant costs will be those of establishing this office and its overhead costs. The latter will be approximately $5,950 p.a.

B.V. PHYSICAL PLANT RENOVATION COSTS

By 8/31/92, a permanent archives program office for two permanent faculty, a secretary and ca., two part-time faculty should be ready for occupancy. Renovations necessary to complete the laboratory spaces (see Part A, and following pages, including installation of services and permanent furnishings (sinks, lighting, fire detection/extinguishing system, security system) should be complete by 9/1/93. Note that the laboratory spaces will require HVAC control of the environment. No estimates of these costs have been prepared.

BUDGET FOR ARCHIVES PROGRAM EQUIPMENT ASSUMING NO SHARING OF EXISTING ART CONSERVATION FACILITIES

The following items will be necessary to equip new archives conservation preparation and treatment laboratories assuming that the spaces will be newly constructed/renovated ones. The necessary utilities - plumbing; HVAC (based on specifications already in place for the art conservation laboratory spaces); fume extraction system; room lighting; electrical supply, etc. - are not included in this list. The prices are 1989/90 costs except where noted.

Board Creaser (to be ordered from England)		$ 800.00
Flat files for artifact and conservation materials storage		4,500.00
Suction Table		5000.00
Wet/Dry Vacuum Cleaner (for suction table operation)		500.00
Polyester Film Heat Welder (for encapsulation)		2,500.00
Ultrasonic Polyester Film Welder (for encapsulation)		16,500.00
Board Shears (reconditioned)		5,000.00
Leister Labor Hot Air Generator		1,700.00
Refrigerator		700.00
Light Bleaching Banks (2)		1,200.00
Pencil Steam Generator		3,000.00
Nipping Press (30 x 20 standing)		3,000.00
Taborets (10 @ $200.00)		2,000.00
Microscope, WILD stereo, bench model + accessories		20,000.00
Microscope, polarizing light		3,600.00
Microscope, compound		1,100.00
Deionized water system (not including any plumbing)		350.00
Hygrothermograph, recording		500.00
Spray Booth	(estimated)	10,000.00
Fume Hood, 8ft. wide (not including any plumbing or ducting)		10,000.00
Solvent Safety Cabinets (2 @ $1,000)		2,000.00
Spray Guns and accessories		350.00
Compressor		460.00
Soft Spray System (for mass deacidification)		3,000.00
Large, stainless steel washing sinks		3,000.00
Work Tables (custom-designed)	(estimated)	8,000.00
Flat storage (custom-designed)	(estimated)	1,000.00
Roller storage (custom-designed)	(estimated)	500.00
Track lighting	(estimated)	2,000.00
TOTAL		$112,260.00

BUDGET FOR ARCHIVES PROGRAM EQUIPMENT ASSUMING SHARING OF EXISTING ART CONSERVATION FACILITIES

The following items will be necessary to equip new archives conservation preparation and wet treatment laboratories assuming that the wet treatment space will be a newly constructed/renovated one which will be shared with the paper conservation course (therefore some equipment items can be shared). In that case, the current paper conservation laboratory used in the art conservation program will become the preparation room for both the art and archives programs. The necessary utilities - plumbing; HVAC (based on specifications already in place for the art conservation laboratory spaces); fume extraction system; room lighting; electrical supply, etc. - are not included in this list. The prices are 1989/90 costs except where noted.

Board Creaser (to be ordered from England)		$ 800.00
Flat files for artifact and conservation materials storage		4,500.00
Ultrasonic Polyester Film Welder (for encapsulation)		16,500.00
Board Shears (reconditioned)		5,000.00
Leister Labor Hot Air Generator		1,700.00
Refrigerator		700.00
Pencil Steam Generator		3,000.00
Nipping Press (30 x 20 standing)		3,000.00
Taborets (10 @ $200.00)		2,000.00
Deionized water system (not including any plumbing)		350.00
Hygrothermograph, recording		500.00
Spray Booth	(estimated)	10,000.00
Fume Hood, 8ft. wide (not including any plumbing or ducting)		10,000.00
Solvent Safety Cabinets (2 @ $1,000)		2,000.00
Spray Guns and accessories		350.00
Soft Spray System (for mass deacidification)		3,000.00
Large, stainless steel washing sinks		3,000.00
Work Tables (custom-designed)	(estimated)	8,000.00
Flat storage (custom-designed)	(estimated)	1,000.00
Roller storage (custom-designed)	(estimated)	500.00
Track lighting	(estimated)	2,000.00
TOTAL		$77,900.00

BUDGET SUMMARY FOR
ARCHIVES CONSERVATION PROGRAM: 1991 - 1998

January 1, 1991 - December 31, 1992
(This period supported by grants from NEH, etc.)

I. Personnel
  A. Permanent Faculty
    1. Associate Director: 0
    2. Archives Conservator: 0
  B. Office Staff, secretary, half-time: 0
  C. Adjunct Faculty
    1. Bound Records Conservator: 0
    2. Photographic Conservator: 0
  D. Visiting Lecturers: 0
II. Supplies: 0
III. Equipment: 0
IV. Physical Plant Operating Costs: 0
V. Student Fellowship/Scholarship/Tuition Waiver Support: 0
VI. Renovations: $$$$$

TOTAL: $$$$$ for renovations only

January 1, 1993 - August 31, 1993
(This period supported by grants from NEH, etc. and Buffalo State College.)

I. Personnel
  A. Permanent Faculty
    1. Associate Director: $18,500 - 22,500 + benefits
    2. Archives Conservator: 0
  B. Office Staff, secretary, half-time: $4,083 + benefits
  C. Adjunct Faculty
    1. Bound Records Conservator: 0
    2. Photographic Conservator: 0
  D. Visiting Lecturers: 0
II. Supplies: 0
III. Equipment: $112,260 (no shared facility); $77,900 (shared facility)
IV. Physical Plant Operating Costs: 0
V. Student Fellowship/Scholarship/Tuition Waiver Support: 0
VI. Renovations: $$$$$

TOTAL: $138,843 (maximum + benefits) + $$$$$ renovations

September 1, 1993 - August 31, 1994
(first year of classes; 5 first year students)

I. Personnel
  A. Permanent Faculty
    1. Associate Director: $40,000 - 50,000 + benefits
    2. Archives Conservator: $15,750 - 18,500 + benefits
  B. Office Staff, secretary, half-time: $13,000 + benefits
  C. Adjunct Faculty
    1. Bound Records Conservator: ACP 642/642L: $5000 + benefits
    2. Photographic Conservator: ACP 622/622L: $5000 + benefits
  D. Visiting Lecturers: 0

II. Supplies: $3,000
III. Equipment: $12,000
IV. Physical Plant Operating Costs: $22,525
V. Student Fellowship/Scholarship/Tuition Waiver Support: 0
VI. Renovations: 0

TOTAL: $129,025 (maximum + benefits)

September 1, 1994 - August 31, 1995
(second year of classes; 5 second years + 7 first years)

I. Personnel
  A. Permanent Faculty
    1. Associate Director: $40,000 - 50,000 + benefits
    2. Archives Conservator: $33,000 - 40,000 + benefits
  B. Office Staff, secretary, half-time: $13,000 + benefits
  C. Adjunct Faculty
    1. Bound Records Conservator: 642/642L: $5000 + benefits
       691 (if majors): $5000 + benefits
       695 (if majors): $5000 + benefits
    2. Photographic Conservator: 622/622L: $5000 + benefits
       681 (if majors): $5000 + benefits
       695 (if majors): $5000 + benefits
  D. Visiting Lecturers: 0
II. Supplies: $6000
III. Equipment: $12,000
IV. Physical Plant Operating Costs: $22,525
V. Student Fellowship/Scholarship/Tuition Waiver Support: 0
VI. Renovations: 0

TOTAL: $173,525 (maximum + benefits)

September 1, 1995 - August 31, 1996
(third year of classes; 5 interns, 7 second years, 10 first years)

I. Personnel
  A. Permanent Faculty
    1. Associate Director: same as above + cost of living
    2. Archives Conservator: same as above + cost of living
  B. Office Staff, secretary, half-time: same as above + cost of living
  C. Adjunct Faculty
    1. Bound Records Conservator: same as above + cost of living
    2. Photographic Conservator: same as above + cost of living
  D. Visiting Lecturers: 0
II. Supplies: $9000
III. Equipment: same as above + inflation
IV. Physical Plant Operating Costs: same as above + inflation
V. Student Fellowship/Scholarship/Tuition Waiver Support: 0
VI. Renovations: 0

TOTAL: $176,525 (maximum + benefits & cost of living increments)

September 1, 1996 - August 31, 1997
(fourth year of classes; 7 interns, 10 second years, 10 first years)

I. Personnel
  A. Permanent Faculty
    1. Associate Director: same as above + cost of living
    2. Archives Conservator: same as above + cost of living
  B. Office Staff, secretary, half-time: same as above + cost of living
  C. Adjunct Faculty
    1. Bound Records Conservator: same as above + cost of living
    2. Photographic Conservator: same as above + cost of living
  D. Visiting Lecturers: 0
II. Supplies: $12,000
III. Equipment: same as above + inflation
IV. Physical Plant Operating Costs: same as above + inflation
V. Student Fellowship/Scholarship/Tuition Waiver Support: 0
VI. Renovations: 0

TOTAL: $179,525 (maximum + benefits & cost of living increments)

September 1, 1997 - August 31, 1998
(fifth year of classes; 10 interns, 10 second years, 10 first years)

I. Personnel
  A. Permanent Faculty
    1. Associate Director: same as above + cost of living
    2. Archives Conservator: same as above + cost of living
  B. Office Staff, secretary, half-time: same as above + cost of living
  C. Adjunct Faculty
    1. Bound Records Conservator: same as above + cost of living
    2. Photographic Conservator: same as above + cost of living
  D. Visiting Lecturers: 0
II. Supplies: same as above + inflation
III. Equipment: same as above + inflation
IV. Physical Plant Operating Costs: same as above + inflation
V. Student Fellowship/Scholarship/Tuition Waiver Support: 0
VI. Renovations: 0

TOTAL: $179,525 (+ benefits & cost of living increments)

TOTALS: 1991 - 1998

Jan. 1991 - Dec. 1992:	$$$$$ (renovations)
Jan. 1992 - Aug. 1993:	$138,843 + $$$$$ (renovations)
Sept. 1993 - Aug. 1994:	$129,025 (max. + benefits)
Sept. 1994 - Aug. 1995:	$173,525 (max. + benefits)
Sept. 1995 - Aug. 1996:	$176,525 (max. + benefits)
Sept. 1996 - Aug. 1997:	$179,525 (max. + benefits)
Sept. 1997 - Aug. 1998:	$179,525 (+ benefits & cost-of-living)

GRAND TOTAL: $976,968 (+ benefits & cost-of-living)

Physical Plant Requirements
for the Archives Program

Laboratory Space

Wet Treatment Room.

Purpose: wet treatment of archive materials
Dimensions: ca. 35' x 20' (700 sq. ft.)
Climate Control: HVAC system to hold RH & T to within specified ranges and provide air filtration
Fire Extinguishing System: Halon (or closest equivalent if Halon has been removed from market)
Facilities:
-electrical: 120 and 220 volt lines
-water/sewer: tap water, deionized water, drains to sewer for sinks and floor
-fume cabinet exhaust and drop hose exhausts
-vacuum and pressure (carbon dioxide) lines

Preparation Room

Purpose: preparing materials for wet or other treatment, dry conservation preservation work (e.g.: encapsulation)
Dimensions: ca. 35'x 20' (700 sq. ft.)
Climate Control: HVAC system to hold RH & T to within specified ranges and provide air filtration
Fire Extinguishing System: Halon (or closest equivalent if Halon has been removed from market)
Facilities:
-electrical: 120 and 220 volt lines
-water/sewer: tap water, deionized water, sink drain lines to sewer
-fume cabinet exhaust and drop hose exhausts
-vacuum and pressure (carbon dioxide) lines

Teaching Space

Classroom

Purpose: for lectures/lecture demonstrations, seminars, audiovisual presentations,
Dimensions: ca. 20'x20' (400 sq. ft.), to hold up to about 35 occupants
Facilities:
audiovisual:
-blackboard

Physical Plant Requirements
for the Archives Program

Classroom (continued)
-large projection screen for double projection (permanent installation)
-electrical: 120 volt lines
-acoustic tiling and/or ceiling panel
-adjustable air vent over door to corridor

Staff/Administration Space

Purpose: to provide the adequate office space for:
-the permanent full-time Archives Program Coordinator - faculty member
-the permanent full-time Archives Conservator
-the adjunct faculty, who may be in residence for a week a more
Dimensions: several rooms are involved
-a 10'x15' office for the Coordinator
-a 10'x15' office for the Conservator
-a 10'x15' office for the Adjunct Faculty
Facilities:
-usual office furniture for the Coordinator and Conservator Offices
-two/three desks/chairs/filing cabinets/bookcases, etc.

Student Space

Purpose: to provide 5 - 10 additional graduate students with space for study and storage of personal belongings
Dimensions: a 15'x20' library - study room and place to store personal effects
Facilities:
-Storage lockers, bookshelves, large tables, chairs, etc.

SUMMARY ART CONSERVATION COURSE DESCRIPTIONS

The numbers which appear below the course number and title denote, in sequence: number of semester credits given to the course; number of lecture hours per week; and number of studio or lab hours per week. The letter following this number indicates the semester, spring (Sp) or fall (F), in which the course is taught.

CNS 601/601L Techniques of Examination and Documentation
3, 3/3; F
Introduction to means for determining and documenting the condition of artifacts, namely, the extent of deterioration, alteration, and additions resulting from aging, exposure, and previous restorations. Through the use of camera, microscope, infrared, ultraviolet, and x-rays, the student learns to recognize visible as well as invisible manifestations of deterioration and to relate the occurrence of alteration to the specific agents that caused it.

CNS 666/611L, CNS 612/612L Conservation Science: Properties and Behavior of Materials; Methods of Analysis I and II
3, 3/3, F
3, 3/3, Sp
An introduction to the science and technology underlying the physics and chemistry of art and conservation materials, both alone and in combination. The relationship between molecular structure and material properties is discussed with attention given to the behavior of art materials during conservation treatments, aging, and interactions with environmental agents. The identification, measurement, and control of environmental factors and agents harmful to a work of art are described. Students learn to use microscopy, micro-chemical testing, and other analytical methods of value to the practicing conservator in the identification of art materials.

CNS 621/621L Technology and Conservation of Paintings I
3, 2/3; F
An historical survey of processes employed by artists and craftspeople in the fabrication of paintings is presented to acquaint the students with the construction and characteristics of the various media and materials in the paintings they will be conserving. Relation of the method of fabrication to physical and aesthetic characteristics will be emphasized. The student duplicates the processes in the studio where feasible and observes demonstrations of others. Field trips.

CNS 622/622L Technology and Conservation of Paintings II
3, 2/4; Sp
Using lectures, demonstrations, and in-depth discussion of actual treatment problems, basic techniques and materials used in the conservation of easel paintings are presented. Also covered here and in later semesters are the causes and evidences of deterioration in paintings, and proper methods of handling, packing, and shipping. Field trips.

CNS 631/631L Technology and Conservation of Works of Art on Paper I
3, 2/3; F
The lecture course introduces the student to the structure and fabrication of paper and media commonly found in works of art on paper. The causes and effects of paper deterioration are reviewed. The studio course introduces the student to the examination and identification of varying papers and media. Field trips.

CNS 632/632L Technology and Conservation of Works of Art on Paper II
3, 2/4; Sp
The lecture course continues to deal with the history of and theories behind various techniques in paper conservation such as washing, neutralization, bleaching, backing/lining, adhesives, and matting conservation treatment, to name but a few. The practice of these and other techniques is included as much as possible in assigned conservation treatment projects during the studio periods. Field trips.

CNS 641/641L, CNS 642/642L Technology and Conservation of Objects I and II
3, 2/3; F
3, 2/4; Sp
These courses acquaint the student with the technological history and conservation of a wide variety of materials that are encountered in historic and artistic objects. Categories of materials covered include metals, glass, ceramics, wood, decorative surface techniques (lacquering, japanning, and gilding), skins and other organics, and stone. Within the historic survey of these categories, emphasis is placed on the variety of fabrication techniques employed and the ways in which these techniques can be identified. Separate lectures give an overview of conservation treatments available and detailed discussion of those treatments recommended. Studio sections include demonstrations of techniques and supervised work on a variety of objects. Field trips.

CNS 651 Professionalism in Conservation I
2, 2/0; F
The course reviews in detail professional ethics and standards in relation to works of art and colleagues. Systems for surverying collections, instructing other museum departments, and assisting the public to better understand conservation principles are also discussed. The practical aspects of storing and handling hazardous materials and of insuring, equipping, and establishing a conservation studio are presented.

CNS 652 Professionalism in Conservation II
1, 1/0 Sp
This course is a continuation of CNS 651. Discussion will center on the ethical and practical aspects of professional conservation activity. Visiting speakers from the conservation and allied professions will augment the instruction by the faculty. Students,

each of whom majors in one of three disciplines (paintings, paper, or objects), will attend one of the three concurrent seminars aimed at enriching course material covered in previous semesters as well as introducing new topics for discussion and/or demonstration. Field trips and guest lecturers.

CNS 661/661L, CNS 662/662L Conservation Science: Properties and Behavior of Materials; Methods of Analysis III and IV
4, 3/3; F
4, 3/3; Sp
This course is a continuation of CNS 611/612 but with an emphasis on the instrumental methods of analysis which can be used to determine the age, provenance, or condition of an artifact. A description is given of the physics and chemistry underlying each type of analysis, the way in which the analysis is carried out, the interpretation of the results, and the advantages and limitations of the method. Students are given direct working experience with available instrumentation (including an x-ray powder diffraction unit, a gas chromatograph, and infrared and ultraviolet-visible spectro-photometers). Students are encouraged to undertake an experimental research project relevant to the conservation specialization each has elected.

CNS 671 Technology and Conservation of Paintings III
2, 3/3; F
Being a continuation of CNS 621, this course introduces more complex treatment problems allowing students to broaden their repertoire of skills and to further develop acuity in connoisseurship as it relates to the choices involved in working through a treatment.

CNS 672, CNS 682, CNS 692 Technology and Conservation of Paintings IV; Works of Art on Paper IV or Objects IV
4, 3/6; S
4, 3/6; Sp
4, 3/6; Sp
The student selects one of the above as an area of specialization. This requires the approval of the faculty member involved, and the student is expected to take part in unique conservation treatments which may involve research and scientific experimentation.

CNS 681 Technology and Conservation of Works of Art on Paper III
2, 3/3; F
This course is a continuation of CNS 631/632 but presents more complex problems and treatment techniques.

CNS 691 Technology and Conservation of Objects III
2, 3/6; Sp
This is a directed study course, under the guidance of one or more faculty members, in which the student performs research and/or treatment related to a selected artifact or group of artifacts within his/her chosen concentration. The procedures are completely documented and presented in written and/or oral form at the end of

the semester.

CNS 699 Internship
12, 1/40
The internship is a 12-month, off-campus academic program under the direction of an established conservator either working privately or within an institution. The supervising conservator and program of study require the approval of the department faculty. Department faculty are kept informed of student progress through regular reports from the internship supervisor and the intern. A visit to the site by a faculty member during the internship is made when possible.